Lucy Blackwright's Book
of
Whitingham.

2

GAMUT, OR RUDIMENTS OF MUSIC.

THE GAMUT.

Base Staff.	Letters.	Names.	Tenor and Treble.	Counter.
5	A	La	F Fa	G Sol
4	G	Sol	E La	F Fa
4	F	Fa	D Sol	E La
3	E	La	C Fa	D Sol
3	D	Sol	B Mi	C Fa
2	C	Fa	A La	B Mi
2	B	Mi	G Sol	A La
1st space.	A	La	F Fa	G Sol
1st line.	G	Sol	E La	F Fa

The natural place for mi is on B.

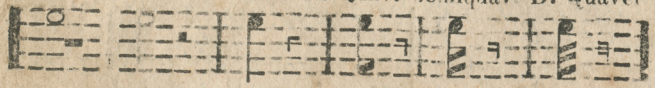
If B be flat, mi is on	E	If F be sharp, mi is on	F
If B and E be flat, mi is on	A	If F and C be sharp, mi is on	C
If B, E and A be flat, mi is on	D	If F, C and G be sharp, mi is on	G
If B, E, A and D be flat, mi is on	G	If F, C, G and D be sharp, mi is on	D

Above mi, are fa, sol, la, fa, sol, la, and below are law, sol, fa, la, sol, fa, and then comes mi again.

From mi to fa, and law to fa are but half tones.

MUSICAL NOTES AND RESTS.

Semibreve. Minim. Crotchet. Quav. Semiquav. D. Quaver



It takes 2 minims to make one semibreve, 4 crotchets, 8 quavers, 16 semiquavers, or 32 demisemiquavers,

MUSICAL CHARACTERS,

Stave  Five lines on which music is written.

Ledger line  Is added when the notes go out of the compass of the five lines.

Brace  Shows how many parts are sung together.

Flat ♭ Set before a note sinks it half a tone.

Sharp ♯ Raises a note half a tone.

Natural ♮ Restores any note, made flat or sharp, to its primitive sound.

Slur or tie  Shows what number of notes are sung to one syllable.

Point (.) Adds to a note half its original length.

Hold 𝄐 Shows that the note or rest over which it is placed may be continued longer than its usual time.

Figure 3 Reduces three notes to the time of two.

Repeat  Shows that part of a tune is to be sung twice.

Choosing notes.  Give the performer liberty to sing which he pleases.

Two strokes with dots, :||: signify a repetition of words.

Figures 1 2 — Show that the notes under figure 1 are sung before repeating, and those under figure 2 after. If tied together with a slur, all are sung after repeating.

Mark of distinction — Requires the note over which it is placed to be sung emphatically.

Single bar — Divides the time according to the measure note.

Double bar — Shows the end of a strain.

Close — Shows the end of a tune.

Apogiatura, are small notes which have no duration, but what is borrowed from those to which they are attached.

TIME AND ITS DIFFERENT MODES.

COMMON TIME.

First Mode, — Contains one semibreve in each bar, or other notes or rests in proportion, with four beats, two down and two up.

Second Mode, — Has the same quantity of notes, is beat and accounted like the first, only one quarter quicker.

Third Mode, — Contains one semibreve in each bar, and two beats, one down and one up.

Fourth Mode, — Contains one minim in each bar, with two beats, one down and one up.

TRIPLE TIME.

First Mode, — Contains three minims in each bar, with three beats, two down and one up.

Second Mode, Contains three crotchets in a bar, with three beats, two down and one up.

Third Mode, Contains three quavers in a bar, with three beats, two down and one up.

COMPOUND TIME.

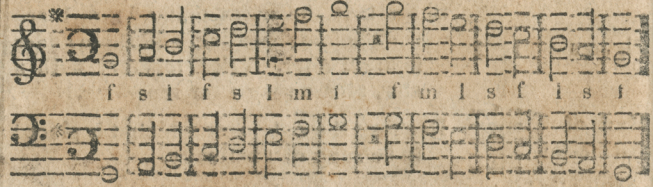
First Mode, Contains two pointed minims in each bar, with two beats, one down & one up.

Second Mode, Contains two pointed crotchets in each bar, with two beats, one down & one up.

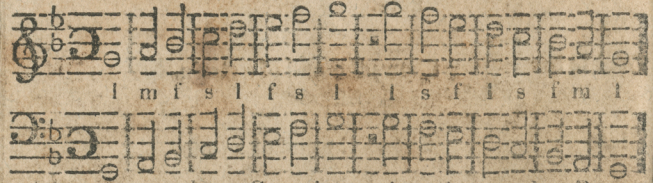
OF THE KEYS.

There are two keys in music, the sharp key and the flat key. If the last note in the Base be next above mi, it is a sharp, if next below, it is a flat key.

THE EIGHT NOTES IN THE MAJOR KEY.



IN THE MINOR KEY.



MUSICAL TERMS EXPLAINED.—*Affettuoso*, affectionately.—*Crescendo* or *Cres.* increasing the sound.—*Duetto*, two parts together.—*Forte* or *For.* loud and full.—*Grave*, slow.—*Moderato* or *Mod.* slacken the time.—*Piano* or *Pia.* soft.—*Tutt*, all voices together.—*Vigoroso*, with life and vigour.

treble Groton L M

Remember lord our mortal state German Hymn L M

Walsal C M So fades the lovely blooming flower

Funeral thought C M Lord in the morning thou shalt hear

hands from the tombs

(treble) Portugal L M (with all my powers of heart and tongue

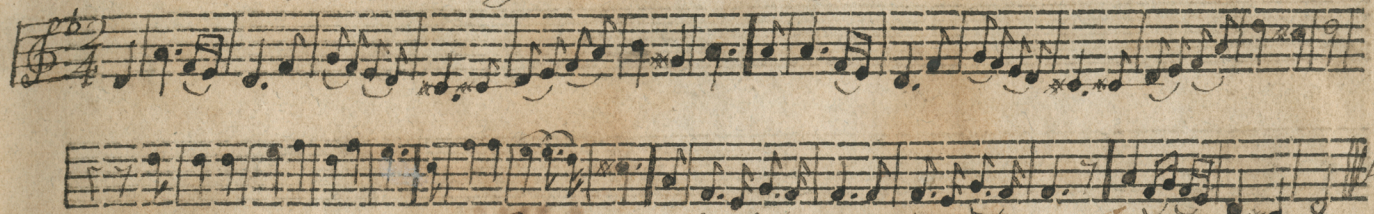
Winksworth S M (the lord my shepherd is

St. Thomas S M (Let Sirens take their course

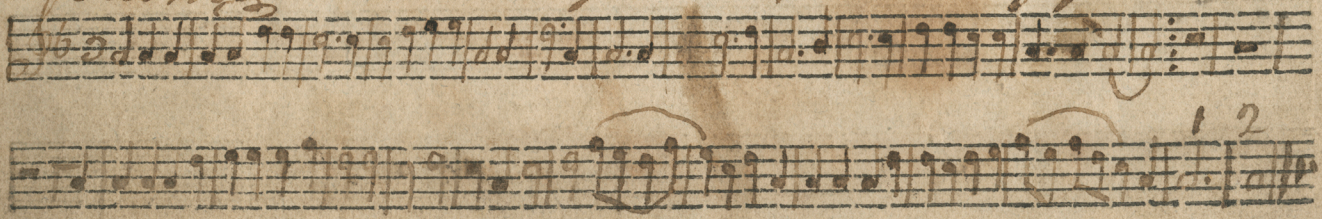
Buckingham C M (lord thou wilt hear me when I pray

Tunbridge C M

our sins alas how strong they they be



Montague L. M. Ye sons of Men with Joy record



tune tune) Dalston 5 50 M how pleasant tis to see

Symphony 50 M

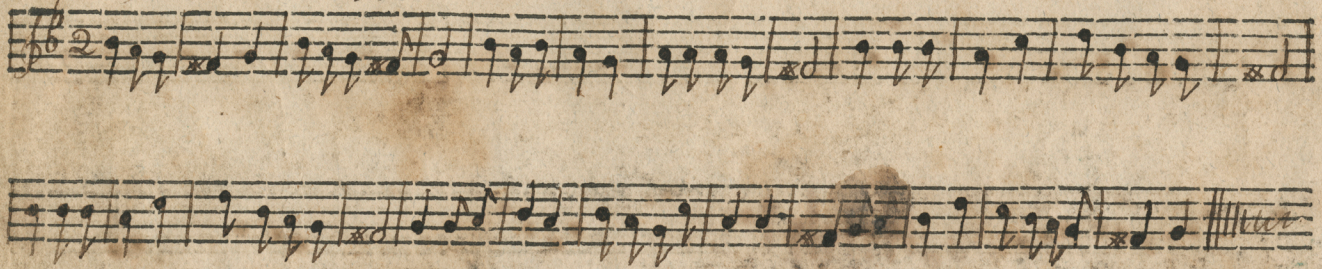
Behold the judge desends his grands are nigh

Andante) Friendship P. M. (think mighty god on feeble man

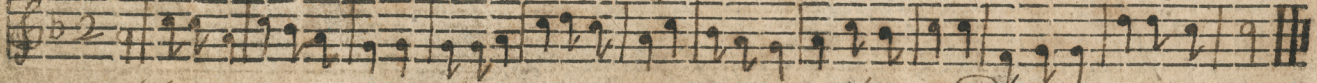
9

Allegretto) Little Marlborough (when overwhelm'd with grief

treble
tenor) Landaff L M (Psalm 50th last part



Allegro) Wells. L M.

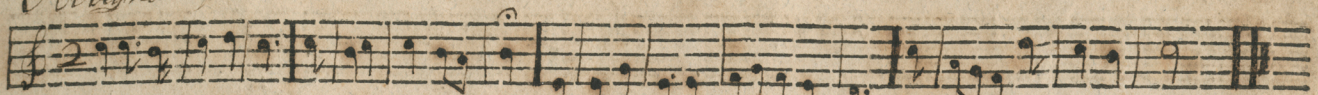


High in the heav,ns eternal God

S M

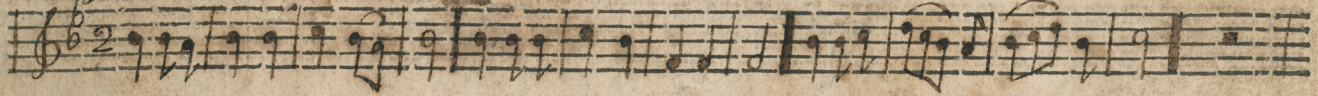
Silver Street (Come sound his praise abroad

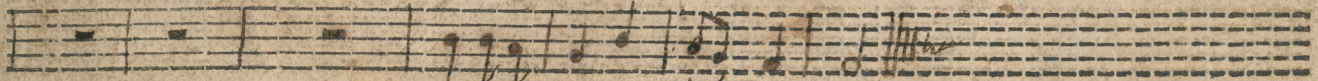
Allegretto



China L M (Nations attend before his throne

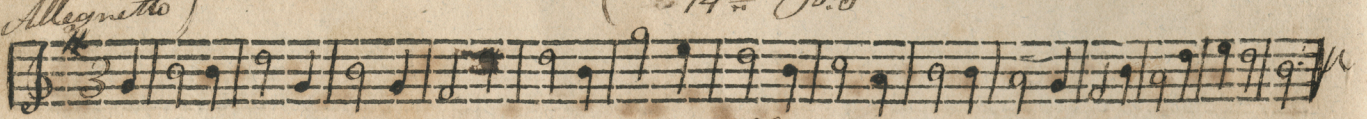
Largo





treble

Allegretto) Mean C M (will god forever cast us off
74th Ps



Allegretto) Rochester C M (73d Ps 2d part